

Good

for

you



Too good to miss. TMA
Annual Report 2009



What's too good to miss at TMA?

Throughout 2009, TMA discovered the power of making new connections—through exhibitions, public programming and even social media. A community of thousands, all with a common love for the Museum, gathered online to discuss objects in the collection, learn about current programming and share memories from past visits. When we asked this group the question, “What’s too good to miss at TMA?” we were inundated with responses. Learn how the Museum is impacting our community, one visitor at a time.

Good
for

Goodness, I have to pick just one? • Everyone should know about the beginnings of the TMA

The Glass Pavilion is simply astonishing • The metals collections of jewelry and sculpture

The sculpture garden is the best anywhere • Each time we go, my husband and I discover something new

The outside Art Walk • Definitely the paintings in the Red Room • I love the children's book illustrations

The classics such as Rembrandt, Monet, and Van Gogh • My favorite painting is the “Flying Horses”

Cloister + Music • Going to a concert at the Peristyle • My favorite is David's “Oath of the Horatii”

All of my Museum memories begin while climbing the grand stairs outside • The Parks retrospective

The blinged out bottle of Windex • Each room has something unique to offer

The American collection • The Impressionist paintings • We love the kids' creativity room downstairs

“Woman with a Crow,” an early work of Pablo Picasso • Live music on the terrace during the summer

Josef Albers' “Homage to the Square” • Walking slowly toward “Alex” from the main hall

The skylights illuminate the work beautifully! • Oh my goodness! Don't miss anything at the museum

Van Gogh's “Wheat Fields with Reaper” • It's Friday! • “Architect's Dream” by Thomas Cole

Every time I see the Marisol I'm proud to live in Toledo • Fragonard's “Blind Man's Buff”

Monet's “Water Lilies” • The mummies (as a young girl I thought they were soooo cool)

The European 1000–1900 art collection • Where else can you be in a room from Europe in Toledo, OH?

The Docents! They do a fabulous job • The architecture • The Rothko Painting • The Pop Art

TMA is too good to miss because it's right under our nose • The hot shop demonstrations in the Glass Pavilion

The timeless pieces of art that you can stare at for hours • “Ophelia” by Arthur Hughes

The Chihuly chandelier • I absolutely love doing art hour classes • Such a large collection of master works

All of the great impressionist art! Especially the Renoirs • I live 2 hours away and still make time to visit

The excellent speakers that the Museum brings to Toledo • The side exhibits outside the Paper Gallery

The antiquities room • Wonderful art of the “past” with the exciting art of the future • The glass dress

Perpetually... the Cloister • Recently... the LitGraphic exhibit • Annually... the Toledo Area Artists show

The Egyptian and other classical artifacts • Free admission to a great collection of artwork

The atmosphere in general • Gustave Doré's “The Scottish Highlands” • Glass from Owens-Illinois

The generations of families it has served • I love talking to my daughter about all of the works of art

Learning alongside family, friends and classmates • The Larry Clark “Tulsa Photos”



JENNIFER SADER

the pop art

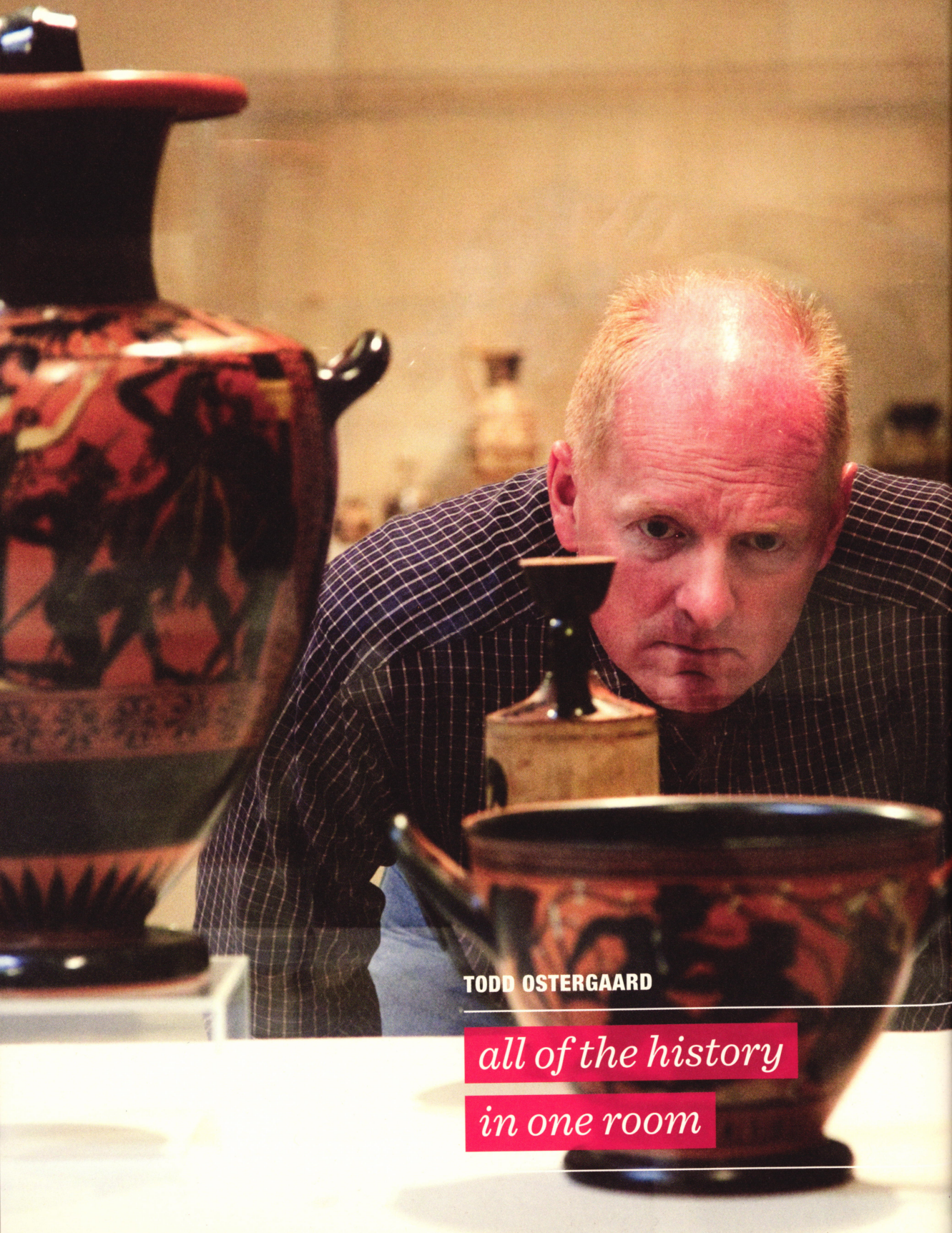
What's too good to miss at **TMA?**



WADE LEE

perpetually... the Cloister

What's too good to miss at **TMA?**



TODD OSTERGAARD

*all of the history
in one room*



TRISH KOHN

Marisol Escobar's
"The Party"





Address from the Directors

The 2009 Fiscal Year will long be remembered as a pivotal period of change, growth and challenges that solidified the Museum's importance to Toledo and the greater community.

The Great Recession and subsequent stock market meltdown caused Museum leadership to respond quickly and decisively to reduce expenses. While these difficult financial decisions could have been greeted negatively, Museum Board members, staff and volunteers all pulled together in extraordinary ways to refocus on the Museum's mission of integrating art into the lives of people.

Several outstanding exhibitions, including *Look What's New, Chihuly Toledo!* and *LitGraphic: The World of the Graphic Novel* helped TMA reach out to new audiences, many of whom were first-time visitors. That, combined with a vibrant art class schedule, the free Family Center and a bustling calendar of public programs and Docent-led tours, helped increase attendance at TMA by more than 30 percent over the previous calendar year.

During a time when the public was in need of inspiration, TMA was there. We would like to acknowledge our members, donors and Business Council members for their continued financial support of the Museum. Without their unwavering contributions, the Toledo Museum of Art would be unable to continue its dynamic schedule of free public exhibitions, tours, educational programming and hands-on activities. TMA is truly "Good for you."



BETSY BRADY
TMA Chair of the Board



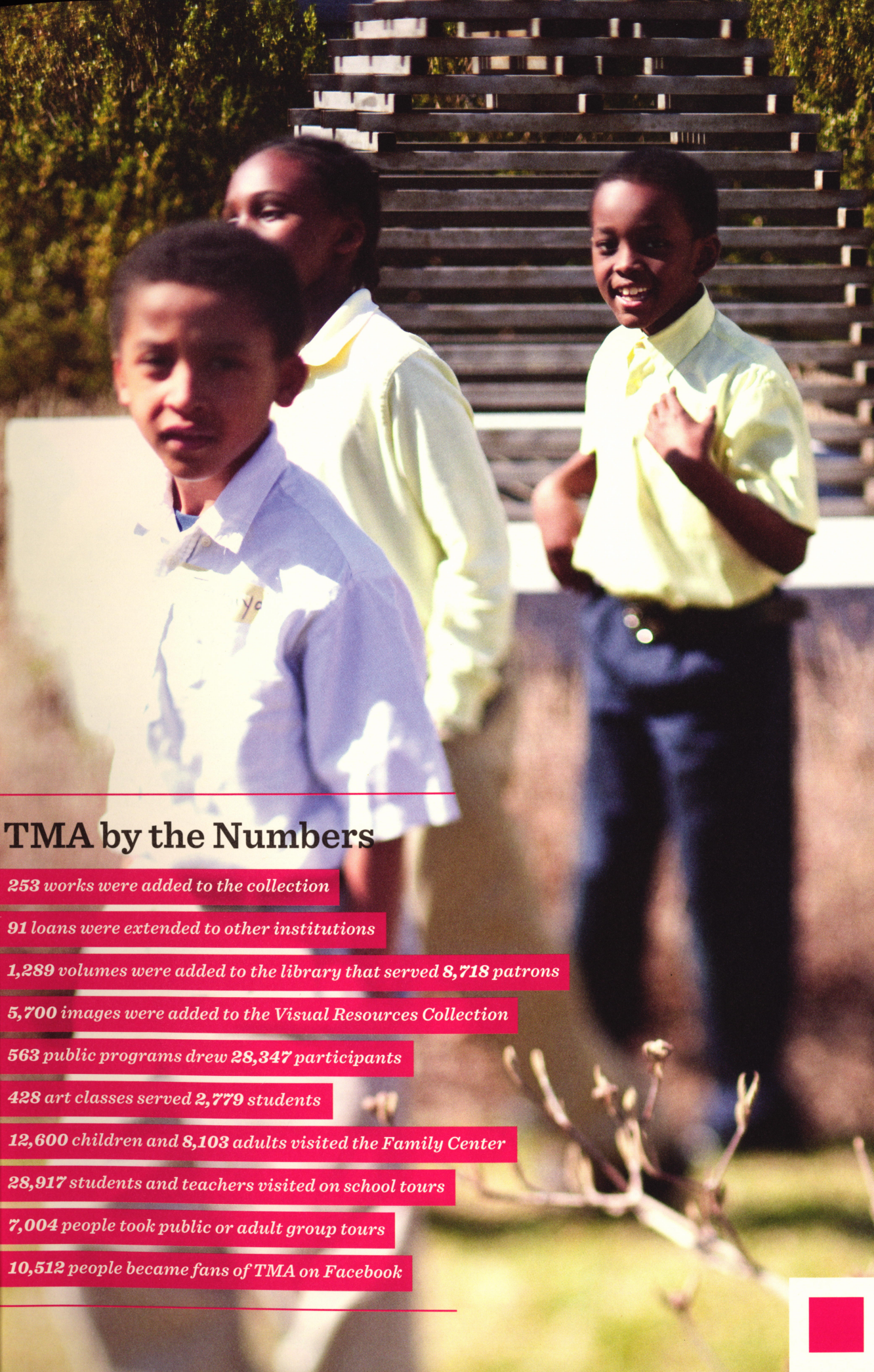
ROD BIGELOW
*Interim Executive Director
Chief Operating Officer
Assistant Secretary
Assistant Treasurer*



CAROLYN PUTNEY
*Interim Deputy Director
Director of Collections
Curator of Asian Art*

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A photograph of three young Black children in school uniforms standing outdoors. The child on the left is in the foreground, looking slightly to the side. The child in the middle is behind them, looking towards the camera. The child on the right is further back, smiling and looking towards the camera. They are standing in front of a set of wooden bleachers. The background is slightly blurred, showing some greenery.

TMA by the Numbers

253 works were added to the collection

91 loans were extended to other institutions

1,289 volumes were added to the library that served 8,718 patrons

5,700 images were added to the Visual Resources Collection

563 public programs drew 28,347 participants

428 art classes served 2,779 students

12,600 children and 8,103 adults visited the Family Center

28,917 students and teachers visited on school tours

7,004 people took public or adult group tours

10,512 people became fans of TMA on Facebook



What's too good to miss at TMA?



THE PAYEFF FAMILY

*the Family Center's
pulse of excitement*

Julie Payeff spends some creative family time with her daughter Sydney and son Matthew at the TMA Family Center.

Museum Membership Pays Off for Family

Julie Payeff, her husband John, sons Brandon, age 13, Matthew, 10, and 4-year-old daughter Sydney are huge fans of TMA. They show their support of the Museum through a family membership at the contributing level, but also through their enthusiastic participation in many of its programs.

“Friday night programs are a favorite. The entire Museum campus is alive with music, glassblowing and crafts. We can spend hours experiencing things at our own pace,” said Mrs. Payeff. When the Payeffs occasionally meet up with grown-up friends for the Friday wine and food pairings and leave the children behind, “the kids are not happy,” she said. “They think the Museum is *their* place!”

The Family Center is a favorite Payeff family haunt. “It has a pulse of excitement,” said Mrs. Payeff.

“I can’t say enough about how well the staff serves all ages, backgrounds and art interests. It is magical to see such diverse people engaged in learning and art making side-by-side.”

- JULIE PAYEFF

Since the Museum offers free admission and much free programming, what’s the motivation to step up to membership? Mrs. Payeff reports that while she appreciates free parking, Museum Store discounts, and other benefits, old-fashioned community pride is an important motivator. “The Museum is one of the jewels of our region, a nationally known institution that would be the envy of a city many times the size of Toledo. It simply makes this a better place to live, and we want to make sure that it remains strong—and free-of-charge to everyone,” she said.

From world-class exhibitions, to the Toledo Symphony Orchestra in the Peristyle, to lectures, classes and community activities, the Museum is “a hub of energy and synergy” that raises the bar of people’s expectations of the city. Mrs. Payeff also believes that the Museum is an important anchor for the revitalization of the Old West End neighborhood and the fabric of urban life generally.

Mrs. Payeff’s employer, The Andersons, is a generous corporate supporter of the Museum and underwriter of the Family Center, which she deeply appreciates. But the Payeff connection to TMA is entirely personal: “The Museum is woven into the fabric of our family. We’re making so many memories here—we just love it.”

Tom Kime and Kathy Davis-Kime felt it was essential to make the trip from Amherst, Ohio to see the Glass Pavilion after visiting a number of glass museums in Venice, Italy.

Finding Strong Community In a House of Glass

The 2006 opening of the Glass Pavilion was a high point in a long and storied relationship between the city of Toledo and glass. Its acclaimed architecture is well matched by the wonders of its world-class collections. For many visitors, however, the true magic of the Glass Pavilion resides in its working glassblowing studios, where a gifted group of artists share their passion with students from all walks of life.

Estelle Augustine-Blackburn, a novice glassblower, finds the light, heat and energy of the Glass Pavilion hot shops irresistible. That something so dazzling as art glass can emerge from little more than sand and ash has particular resonance for Ms. Augustine-Blackburn, who turned to glassblowing while mourning the deaths of both her husband and her best friend a few years ago.

“The opportunity to work in such a wonderful facility, around people who care about me and share a common interest, has been a lifeline,” she said. While she does not consider herself a particularly promising artist, Ms. Augustine-Blackburn swears by the benefits of her weekly Wednesday morning studio routine.

“I even write ‘therapy’ on the memo line of my checks to the Toledo Museum of Art for my hot shop rentals.”

- ESTELLE AUGUSTINE-BLACKBURN

Currently undergoing treatment for cancer, Ms. Augustine-Blackburn sometimes misses her hot shop appointments. But she has reserved and paid for them months in advance, reporting that these weekly sessions provide structure to her life and bolster her faith in the future—no matter how challenging the present moment may be. She has generously arranged with Museum glass studio manager Jeff Mack and scheduler Lunette Howell to offer her studio time to a scholarship student or an artist in need when she cannot use her sessions.

Ms. Augustine-Blackburn’s warm embrace of the Museum community has endeared her to many at TMA. By her own admission she may never become a glass artist of the first rank, but she is a master craftswoman of the art of living generously and well.



What's too good to miss at **TMA?**

TOM KIME & KATHY DAVIS-KIME

*the contemporary
Glass Pavilion full of
so many classic pieces*



What's too good to miss at TMA?



DEVON CHILDRESS
ELIJAH SNIPES
RICHARD MARTIN

*the colors and the
hieroglyphs on the
Egyptian artifacts*

Devon Childress, Elijah Snipes and Richard Martin, all 12, are students at the George A. Philips Academy, and are some of nearly 29,000 students to visit the Museum annually.

Partnering with Area Schools

A strong commitment to serving area K-12 students, one of the hallmarks of TMA's educational mission, is immediately apparent any weekday at the Museum, as school buses snake around the campus, delivering excited children and their chaperones into the capable hands of their Docent guides. The students' infectious energy reverberates through the galleries, putting smiles on the faces of visitors who happen to be near.

More than 100 trained Docents work with area teachers to present tours of the collections and exhibitions to nearly 29,000 students annually—tours that are designed to enrich core areas of elementary and secondary school curriculum ranging from science to social studies to creative writing. Innovative specialized tours and programs are always being added to the mix, such as one for students at the Polly Fox Academy High School designed to use art to boost self esteem and help prepare pregnant teens for demanding new life experiences. Another program, developed in cooperation with the Toledo School for the Arts, uses works in the collection to make geometry less abstract and a bit more compelling for young artists.

"I'm especially impressed with how the Docents encourage and validate our students' interaction with and responses to works of art. In the Museum they are learning necessary academic skills in a setting that inspires them and nurtures their souls; education doesn't get any better than that."

- ADELE DAHLIN

Teacher, Central Catholic High School

Central Catholic High School teacher Adele Dahlin has worked with TMA Director of Education and Community Outreach Steve Nowak to integrate visits to the Museum into the fabric of her advanced placement English classes for the past five years. The students do "ekphrastic writing," a Greek term meaning to use one art form (typically writing) to capture the essence of another art form. Their poems based on works of art in the collection have become a favorite element of gallery interpretation, appearing under the rubric "Visitor Voices," as each student's work is presented alongside the art that inspired it.

Celebrating *It's Friday!*

No matter how much we love our jobs, Friday holds a special place in our hearts. This gateway between work and play often calls for something festive. For nearly 18 years, TMA and Fifth Third Bank have ushered in the weekend in style, turning the exclamation “*It's Friday!*” into a beloved fixture on the Toledo social and cultural scene.

It seems like an obvious formula for success—keep the Museum open late and present a lively mix of free and low-cost programming. But in early 1994, *It's Friday!* was something of an experiment for both Fifth Third and TMA. First, it defied conventional Museum wisdom to target segments of the market based on age, gender and interests. Was it naïve to think that both adult and family audiences would break with their Friday night routines and come to the Museum? Could date night coexist with cub scouts, and seniors mix happily with hipsters? Would Friday night visits help break new ground with those unaccustomed to visiting museums?

“One of our strategies for attracting new audiences was to reach out to community organizations, who in turn brought their own members with them and helped to transfer some of their comfort

level with each other into a more social and relaxed approach to being at the Museum,” said Carol Bintz, former chief operating officer and current development officer for business and planned giving. Presenting music from across the spectrum of tastes, for example—from country to jazz, classical quartets to vocal music—sends a subtle message of diversity.

A key goal of *It's Friday!* programming has been to help more people connect with and enjoy the Museum's collections and temporary exhibitions. The collections actually represent a wide variety of cultures and periods of human history, so people from many different ethnic and racial groups will certainly see themselves reflected in the institution if given a suitable entrée.

“Over the years, It's Friday! has become a bridge into the Museum for new visitors. We've observed a steady diversification of our audiences and a sense of ownership on the part of many more people in our region.”

- JUDY WEINBERG
Program Coordinator

What's too good to miss at **TMA?**



JESSICA SAHITOGLU

the Cloister + music



What's too good to miss at **TMA?**



MATT ROWLAND

*the very diverse
collection of the
LitGraphic exhibition*



Matt Rowland, a graphic designer at North in Toledo, was compelled to purchase Brian Fies' *Whatever Happened to the World of Tomorrow?* after visiting the *LitGraphic* exhibition.

Impact of Social Media

Often subversive and irreverent, the graphic novel sits at the cutting edge of contemporary visual, literary and political culture. Yet it is also an art form with a distinguished historical lineage, ranging from illustrated medieval narratives to William Blake's visionary treatises to German Expressionist woodcuts. These criteria made *LitGraphic: The World of the Graphic Novel* an inspired exhibition choice—as well as an ideal meeting place for both loyal TMA audiences and many first-time visitors who were drawn by its accessible, lively content.

Museum staff experimented with newly emerging social media like Facebook, Twitter, and the blogosphere to spread the word about *LitGraphic* and its rich array of complementary programs. The results were impressive: scores of twenty-something newcomers thronged the galleries and made their presence known at a variety of lectures and workshops. Piercings and tattoos were observed and admired, new friends were made, and more than a few budding graphic novelists went away inspired.

Finding the right way to communicate with a new generation of Museum goers is as important as achieving the right mix of programming. The Museum's newly revamped, database-driven website and a refreshed graphic identity, for example, send the message that TMA is a dynamic 21st-century institution, while its robust presence on Twitter and Facebook keep information flowing back and forth in real time with these Internet-savvy followers.

"When we achieved 7,000 Facebook fans in November of 2009 we realized that at very low cost and with modest effort we were suddenly getting our message out to a whole new population that had not been following the Museum through traditional media. We are engaged in an ongoing conversation with these potential visitors now, and the Museum is already richer for their involvement and influence."

- KELLY GARROW

Director of Communications

Don Bacigalupi Leaves Vibrant Collections Legacy



01

One of a museum director's most enduring legacies is the works of art that he or she helps bring into the collection. The Toledo Museum of Art has been greatly enriched by acquisitions made during the tenure of Director Don Bacigalupi, who left the Museum in October of 2009 to take the helm at the Crystal Bridges Museum of American Art in Arkansas.

Don Bacigalupi has a deep commitment to diversity and to museums being accessible to the community. Driven also by a love of contemporary art, the former director guided the Museum in the acquisition of iconic works by contemporary artists such as Dale Chihuly, Marisol Escobar, Paul Cadmus, Duane Hansen, Aminah Robinson and Kehinde Wiley. Along with Amy Gilman, associate curator of contemporary art, whom Mr. Bacigalupi hired in 2005,

he fostered creative partnerships with established and emerging artists that continue to deepen over time. From contemporary Hispanic and Chinese art to that of the Islamic world, acquisitions kept pace with the globalism of 21st-century life. This collection's growth also reflects the global engagement and changing cultural influences of our region. Several purchases in areas already well represented at the Museum—Japanese prints and Indian miniature paintings—added luster to traditional collection strengths.

Because the TMA collection is encyclopedic in nature, spanning cultures from ancient to modern times in a vast range of media, the institution can avoid overheated sectors of the art market and focus instead on spectacular treasures that are receiving less attention.



02

01: Marisol Escobar (American, born France 1930)
The Party. Assemblage of 15 freestanding, life-size figures and three wall panels, with painted wood and carved wood, mirrors, plastic, television set, clothes, shoes, glasses, and other accessories, 1965–66. Museum Purchase Fund, by exchange, 2005.42A-N
 Art © Marisol Escobar / Licensed by VAGA, New York, NY

02: Duane Hanson (American, 1925–1996)
Executive. Polyester resin and fiberglass, polychromed in oil, mixed media, with accessories, 1971. Museum Purchase, 2004.19
 Art © Estate of Duane Hanson / Licensed by VAGA, New York, NY

03: Kehinde Wiley (American, born 1977)
Saint Francis of Paola. Oil on canvas in artist's frame, 2003.
 Gift of Charles L. Borgmeyer, Mr. Webster Plass, and C. W. Kraushaar, by exchange, 2005.290
 Saint Francis of Paola © 2003 Kehinde Wiley

04 AND 05: Jean-Siméon Chardin (French, 1699–1779)
Woman Drawing Water at the Cistern and *The Washerwoman*. Oil on canvas, about 1733–39. Purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 2006.2, 2006.3



03



04



05



01

“Don was a wonderful partner in making memorable acquisitions. He was interested in each curator’s long term collection plans and supportive of our efforts to fill gaps and take advantage of opportunities to acquire important works when they became available.”

- CAROLYN PUTNEY

Interim Deputy Director and Director of Collections

Ironically, the final major acquisition during Mr. Bacigalupi’s tenure was an Old Master painting with a very traditional subject matter: the October 2009 acquisition of *Lot and His Daughters* by Giovanni Francesco Barbieri, better known as Guercino. According to Larry Nichols, William Hutton curator of European and American painting and sculpture before 1900, this work is one of three paintings by the artist on the

same subject (one hangs in the Dresden State Museum and the other in the Louvre). It is considered by many to be the most distinctive of the trio and among the artist’s masterworks.

The Museum had sought a painting by Guercino for more than 50 years, so the sudden availability of a stellar example of the Bolognese master’s work could be considered good luck. And if luck is defined as hard work meeting preparation, TMA is lucky. Mr. Bacigalupi and Mr. Nichols had a deep commitment to acquiring the work. They thoroughly researched the offering, had funds available due to careful stewardship of endowments, and acted quickly and decisively to bring the painting to Toledo. Thanks to all that, TMA visitors will be able to delight in this work for generations to come.

Acquisition Highlights



02

01: Giovanni Francesco Barbieri, called Guercino (Italian, 1591–1666)
Lot and His Daughters. Oil on canvas, 1651–1652.
Purchased with funds from the Libbey Endowment,
Gift of Edward Drummond Libbey, 2009.345

02: Zhang Hongtu (Chinese, born 1943)
Set of Chinese Zodiac Figures in Tang Dynasty Style. Glazed ceramics,
2004. Purchased with funds from the Libbey Endowment,
Gift of Edward Drummond Libbey, by exchange, 2008.159A-L
© 2004 Zhang Hongtu Studio

Encyclopedic art collections such as TMA's provide a window onto vast stretches of human history and world cultures. Visitors can have the delightful experience of traveling the globe in the course of a single visit to the galleries. As these pages reveal, a varied collection also means the palette of acquisitions during any one period can span the spectrum from ancient Greek to contemporary Chinese. This diversity also gives curators the ability to steer clear of hot spots and trends in the art market in favor of artistic gems at fair prices.

In addition to the October 2009 purchase of Guercino's *Lot and His Daughters*, the Museum added important works of Japanese and Indian art, art by contemporary Chinese and American masters, a Quattrocento period crucifixion scene by Venetian artist Jacobello del Fiore, and many other outstanding works in a wide range of media.



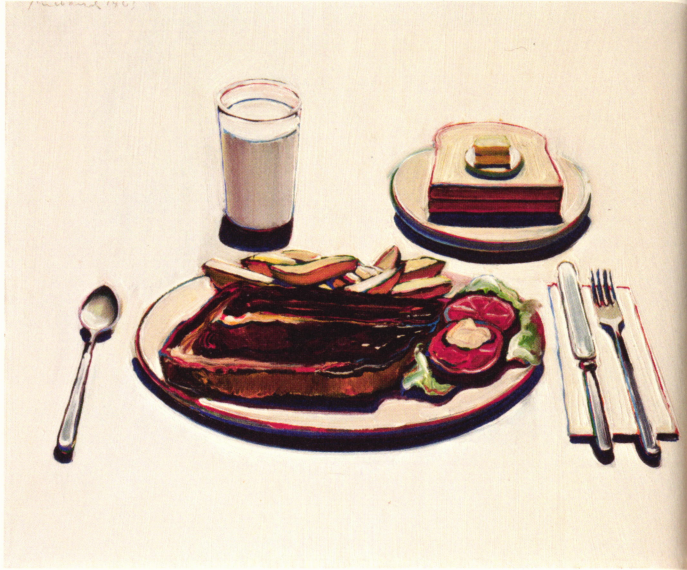
01



04



02



05



03

01: Jacobello del Fiore (Italian, 1375–1439)

The Crucifixion. Tempera and gold on wood panel, about 1395–1400. Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, by exchange, 2008.170

02: Jun Kaneko (Japanese, born 1942)

Pinkerton. Bronze with patina and steel table with patina, 2004. Purchased with funds given by Ruth and Ralph Delman in memory of David K. Welles, Sr., 2008.149 © 2010 Jun Kaneko

03: India, Rajasthan (Nathadwara)

Rasa Lila (Dance of Divine Love). Pichwai: Opaque watercolor heightened with gold on cloth, about 1875–1900. Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, by exchange, 2009.4

04 AND 06: Japan.

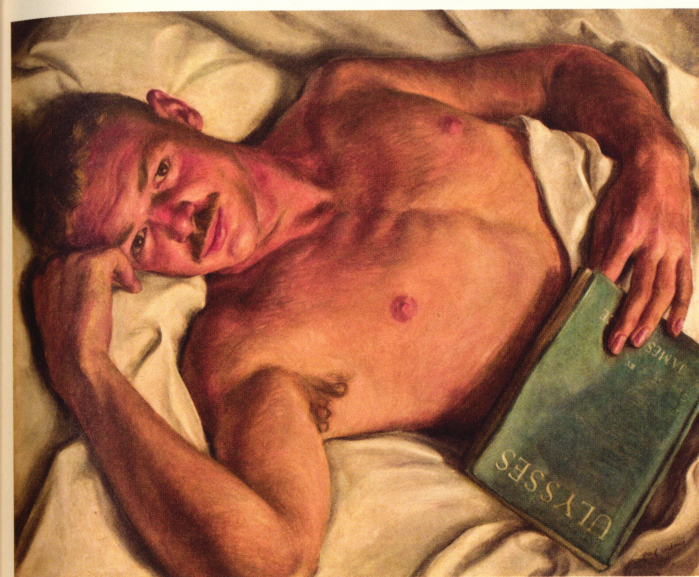
Pair of Six-fold Screens with Scenes Around the Kamo River, Kyoto. Ink, color, and gold on paper, 17th century. Mr. and Mrs. George M. Jones, Jr., Fund; Museum Purchase Fund; funds given by Robyn and David Barrie; and funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2008.162A-B

05: Wayne Thiebaud (American, born 1920)

Roast Beef Dinner (Trucker's Supper). Oil on canvas, 1963. Purchased with funds from the Libbey Endowment, Gift of Edward Drummond Libbey, 2009.65
© Wayne Thiebaud/Licensed by VAGA, New York, NY



06



07

07: Paul Cadmus (American, 1904–1999)

Jerry. Oil on canvas, 1931.

Purchased with funds from the Libbey Endowment,
Gift of Edward Drummond Libbey, by exchange, 2008.140

© Jon F. Anderson, Estate of Paul Cadmus/Licensed by
VAGA, New York, NY

08: Karen LaMonte (American, born 1967)

Dress Impression with Train. Hollow cast in colorless glass;
sandblasted and acid polished, 2005 (design), 2007 (casting).

Purchased with funds from the Libbey Endowment,
Gift of Edward Drummond Libbey, by exchange, 2008.148

© 2007 Karen LaMonte, Photo: Martin Polak



08



09

09: Aminah Brenda Lynn Robinson (American, born 1940)

The Ragmud Series: Volume 10, Harlem. Book and case: mixed media,
1987–2008. Museum purchase with funds given by Rita B. Kern

and Dorothy M. Price, with additional support from the artist and
Hammond Harkins Gallery, and Gift of Mr. and Mrs. William E.

Levis, by exchange, 2009.6A © 2010 Aminah Robinson

10: Ancient Greek (Hellenistic)

Pair of Hoop Earrings with Heads of Dionysos and Ariadne.

Gold; repoussé, filigree, granulation, second to first century B.C.

Purchased with funds from the Libbey Endowment,

Gift of Edward Drummond Libbey, 2008.165A-B



10

Temporary Exhibitions of Note

TAA-DA 90th Annual Toledo Area Artists Show

October 26, 2008–January 24, 2009

Homer for the Holidays

November 14, 2008–February 8, 2009

Radiant Ensemble Jewelry from the Nancy and Gilbert Levine Collection

December 4, 2008–August 9, 2009

Look What's New The Second Century of Collecting at the Toledo Museum of Art

February 26, 2009–May 31, 2009

Creative Spirit A TMA High School Art Council Exhibition

May 22, 2009–July 19, 2009

Prints of Pop II The Art of Sir Eduardo Paolozzi

June 12, 2009–September 6, 2009

Monkey Business

July 2, 2009–August 30, 2009

Chihuly Toledo! Glass Works by Dale Chihuly from the TMA Collection

September 17, 2009–February 7, 2010

LitGraphic The World of the Graphic Novel

October 2, 2009–January 3, 2010

Storybook Stars Award Winning Illustrations from the Mazza Collection

October 9, 2009–January 31, 2010

While boasting incredible range and diversity, exhibitions between Fall 2008 and Winter 2009 worked together to advance two key priorities of the Museum's exhibition programming: fostering deeper understanding and appreciation of the collections, and diversifying and expanding its audiences.

Museums around the world have responded to a tough budget climate by turning their attention to the treasures in their own collections, and TMA was no exception. Two exhibitions in particular underscored the richness of TMA holdings—*Look What's New: The Second Century of Collecting at TMA*, showcased 359 of the 1,100 works acquired since 2001, along with fascinating “back stories” of how they were acquired. *Chihuly Toledo!* presented the Museum's renowned collection of the work of glass artist Dale Chihuly—seen for the first time since 1993 and in the sublime setting of the Glass Pavilion.

LitGraphic: The World of the Graphic Novel, organized by the Norman Rockwell Museum in Stockbridge, Massachusetts, examined the history, diversity and tremendous popularity of the graphic novel. It proved immensely popular with the young adults who were participating in the contemporary renaissance of this art form, many of them first-time visitors.

In the Community Gallery, other projects aimed to engage local artists in a new way. *Creative Spirit*, an exhibition organized and curated by the Museum's High School Art Council, presented the work of student artists from each of the 14 schools represented by Art Council members. The work featured an astonishing range of media and impressive talent, drawings scores of students, educators and administrators to the Museum.



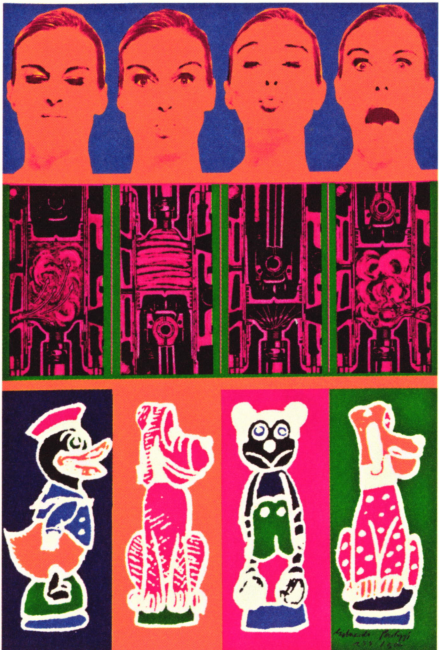
01



02



03



04

LITGRAPHIC

01: Lynd Ward (American, 1905–1985)
Untitled. Illustration for *God's Man*.
 ©1929 Lynd Ward. All rights reserved.

CHIHULY TOLEDO!

02: Dale Chihuly (American, born 1941)
Untitled ("Toledo"). Acrylic on paper, 1993.
 Gift of Rita Barbour Kern, 2009.296 © 1993 Dale Chihuly

LOOK WHAT'S NEW

03: Carl Robert Holty (American, 1900–1973)
Geometric I. Oil on canvas, 1947.
 Gift of the Woodward Foundation, by exchange, 2005.106
 © 1947 Carl Robert Holty

PRINTS OF POP II—THE ART OF SIR EDUARDO PAOLOZZI

04: Eduardo Luigi Paolozzi (British, 1924–2005)
Secrets of the Internal Combustion Engine
 from *Moonstrips Empire News, Vol. 1*. Screenprint, 1967.
 Gift of Molly and Walter Bareiss, 1984.850. © Trustees of the
 Paolozzi Foundation, Licensed by DACS/ARS, New York

Ohio Arts Council
 A STATE AGENCY
 THAT SUPPORTS PUBLIC
 PROGRAMS IN THE ARTS

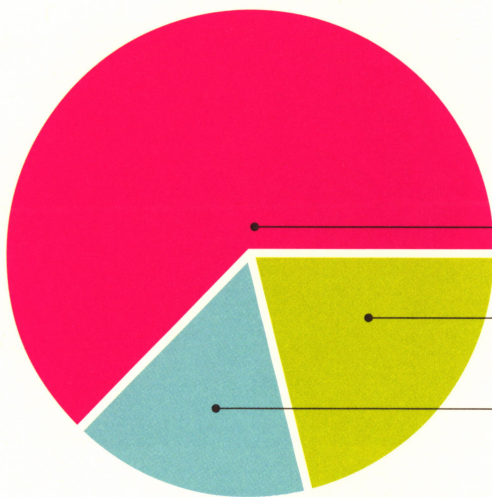


2008-2009 Fiscal Year Financial Summary

Ending June 30, 2009

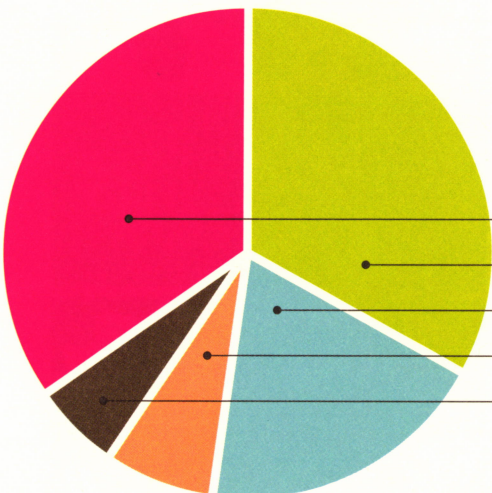
Summary of Key Financial Data

POOLED INVESTMENTS	\$120,204,136
CHARITABLE TRUSTS	\$48,159,708
Total	\$168,363,844
REVENUE	\$13,330,500
EXPENSES	\$13,326,655
Operating Surplus	\$3,845



Statement of Activities

63% INVESTMENTS	\$8,381,467
21% EARNED INCOME	\$2,776,993
16% CONTRIBUTIONS	\$2,172,040
Total Revenue and Support	\$13,330,500



Expense Conversion

35% PROGRAMS & EXHIBITIONS	\$4,680,514
33% MUSEUM SUPPORT SERVICES	\$4,361,545
19% BUILDING/CAMPUS OPERATIONS	\$2,530,183
7% RETAIL SERVICES	\$996,110
6% MARKETING & FUNDRAISING	\$758,303
Total Expense	\$13,326,655

GRANTS & SPECIAL PROJECTS

Collections and Projects

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